"those enduring matinee idols"

FOR THE SERIAL LOVERS
WHO STILL REMEMBER
SATURDAY MATINEES

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APRIL - MAY '71
VOLUME 1 - CHAPTER 10

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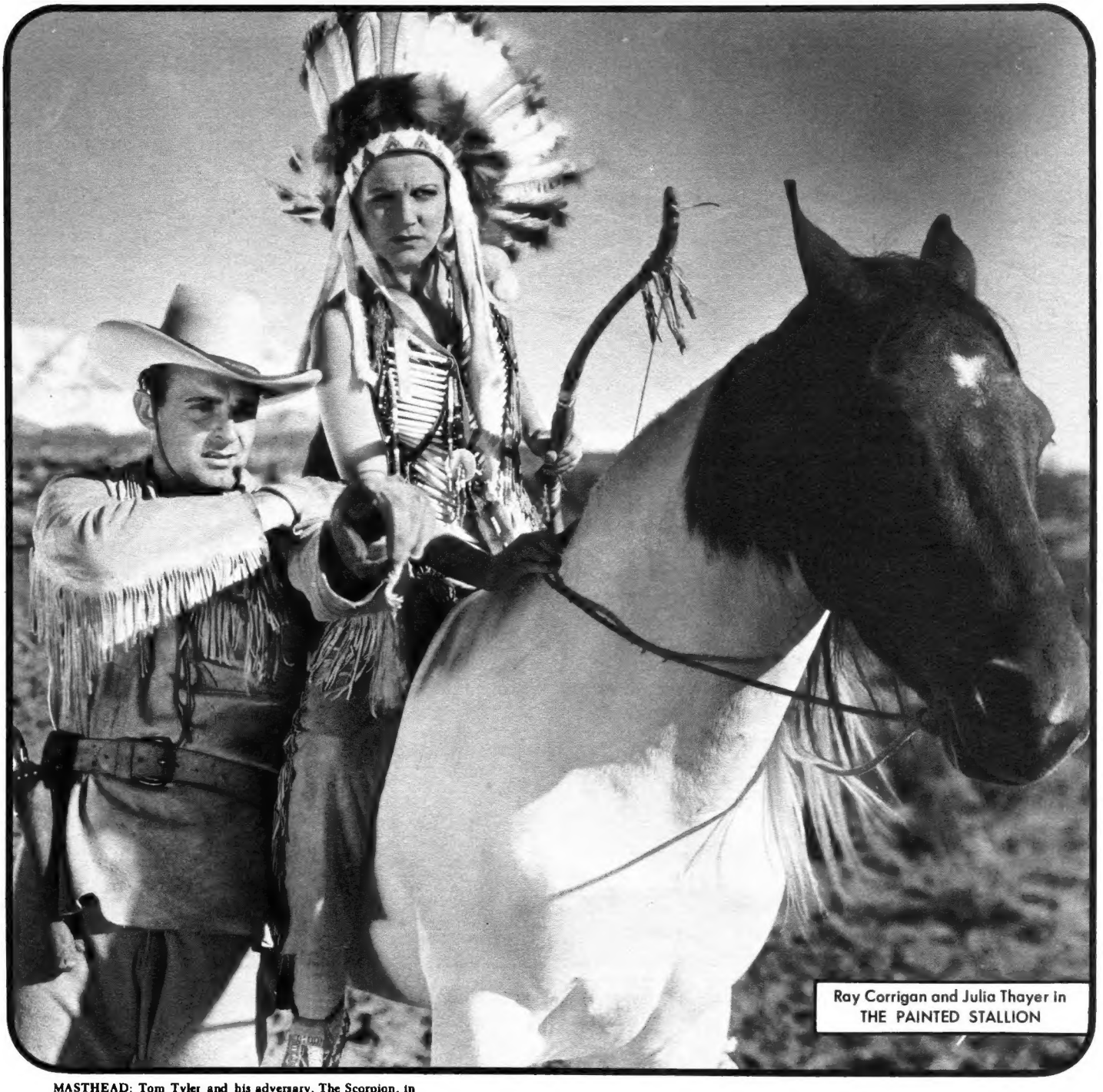


Ray Corrigan and Julia Thayer in
THE PAINTED STALLION

MASTHEAD: Tom Tyler and his adversary, The Scorpion, in THE ADVENTURES OF CAPTAIN MARVEL.

[*Editor's Note: THE PAINTED STALLION, released 6/5/37, was Republic's second serial for the year. Preceding was DICK TRACY, released 2/20/37, already extensively covered in TEMI chapters 4 thru 7.*]

After the opening credits for THE PAINTED STALLION, an exterior long shot of cliffs is shown. Over this is superimposed: "Westward! The trail to empire! From Independence, Missouri to Santa Fe dogged pioneers fought to penetrate a wilderness of savage Indians . . . massacres and death."

This dissolves to an Indian attack on a wagon train.

Then another legend: "Even worse were the white renegades . . . outlaws and bandits unscrupulous in their greed."

We meet, for the first time, Zamorro (a bandit) and his gang of cutthroats. They are about to ambush a fur pack train.

The scene cuts to a long shot of mountains. The prologue continues: "Across the Western wilderness swept the legend of The Painted Stallion."

Enter a girl rider, dressed in Indian costume, mounted on a stallion. "The Rider of The Painted Stallion . . . mysterious figure sworn to defeat outlawry." The lettering dissolves and the story begins . . .

The (blond haired) Indian girl lifts a bow and shoots a "whistling" arrow toward the pack train. It is recognized by the group as a warning they are about to be attacked. However, Zamorro and his men, rather than attack, take off in pursuit of *The Rider*. She eludes them by having the stallion make a spectacular leap across a wide abyss. [*Editor's Note: This beautifully photographed "stunt" was used several times during the serial. Of course, those in pursuit never dared risk following.*]

In the main, the plot concerned the period when Mexico severed relations with Spain and sought treaty relations with the U.S. government. To this end, Clark Stuart is assigned to travel to Santa Fe and negotiate an agreement with the new Mexican governor. Stuart joins a wagon train ramroded by Walter Jamison.

Opposition to the pact comes from Alfredo Dupray, former governor of Santa Fe. Still in control until the new governor arrives, Dupray exhibits no intention of relinquishing his domination over the territory, maintained with the aid of Zamorro and Macklin. Zamorro also serves as Dupray's go-between to the Indians, encouraging them in their attacks on wagon trains.

Helping Stuart, besides Jamison, are Davy Crockett; Jim Bowie; a youngster named Kit Carson; and, of course, *The Rider*. Plus the "comedy" team of Oscar and Elmer.

[*Editor's Note: THE PAINTED STALLION has its place in serial history if only for a couple of excellent reasons. It was the first of 24 directing assignments for former film cutter William Witney (see pg. 48). Witney co-directed with Ray Taylor and Alan James. And, the location camera work of William Nobles and Edgar Lyons was breathtaking, making maximum use of the scenery at St. George, Utah.*]

After twelve episodes of peril, both on the trail and within Santa Fe, Dupray is successful in capturing Stuart, Jamison, and the others (including *The Rider*). They are tied up across the mouth of a cave, where they are to be killed. Dupray raises his gun to shoot Stuart first. However, The Painted Stallion comes galloping out of the cave and rears in the air. Panicking, Dupray runs to a ledge and looks down. As the stallion rears again, Dupray strikes out at the animal. Jamison shoots . . . sending Dupray toppling backward off the ledge.

Later, the (new) governor signs an agreement "establishing treaty relations between your country and mine." Jamison thanks Stuart for opening a trade route to Santa Fe, "It's been entirely due to your help . . . and to *The Rider of The Painted Stallion*, whoever she may be."

[*Editor's Note: The governor verifies what the audience has suspected since the opening scenes of episode one—that* The Rider *is a "white" girl.*]

"There's a story among the Commanches of a baby girl . . . the sole survivor of a massacred settlement. (She was raised by the Commanches) and because of her golden hair, they worship her as a goddess . . . a goddess of peace and she grew up with but one thought in mind . . . to preserve peace and prevent bloodshed."

Before Stuart and *The Rider* ride off together, there is (surprisingly) a rather enjoyable contribution from Elmer as he tells off Oscar. Throughout the story, Elmer stutters and is continually made fun of for his physical impediment by Oscar.

Without once stuttering, Elmer berates Oscar: "You misfit son of a heinous guadruped. You unutterable species of desert canary. You malformed remnant of noise and wind. I am completely amazed that a noisy wart on the face of existence can so arouse my contempt, you bothersome beast. I denounce you henceforth."

CHAPTER TITLES

1. **Trail to Empire**
2. **The Rider of the Stallion**
3. **The Death Leap**
4. **Avalanche**
5. **Valley of Death**
6. **Thundering Wheels**
7. **Trail Treachery**
8. **The Whistling Arrow**
9. **The Fatal Message**
10. **Ambush**
11. **Tunnel of Terror**
12. **Human Targets**

[*Editor's Note: Character descriptions are taken from the foreward titles of chapter two.*]Mounted (L. to R.): Davy Crockett (Hal Taliaferro), "Master of the long rifle"; Walter Jamison (Hoot Gibson), "Leader of the first American wagon train struggling westward to Santa Fe;" Clark Stuart (Ray Corrigan), "Courageous American scout on a secret mission to Santa Fe". Standing: Elmer (Lou Fulton), "A pioneer who stutters"; and Oscar (Ed Platt), "His friend and interpreter." Oscar is at left.

Clark Stuart meets up with Alfredo Dupray (LeRoy Mason), "Deposed official determined to destroy the American wagon train before it reaches Santa Fe." Center is Macklin (Maston Williams, incorrectly spelled in serial title frame as "Matson".)

Zamorro (Duncan Renaldo), "Dupray's ruthless confederate," and Macklin. Action took place supposedly around 1821 (the year Mexico obtained its freedom from Spain). But note the jacket on the Indian. The "zipper" was not invented until 1891.

Jim Bowie (Jack Perrin), "Inventor of the deadly Bowie knife," and Kit Carson (Sammy McKim), "Famous scout - at this time a runaway boy whom Clark Stuart befriends." In 1821 Carson (born 1809) would have been 12 years old. Bowie did not appear until chapter 5.

In chapter 12, Dupray is successful in capturing *The Rider* (Julia Thayer, later Jean Carmen), "Mystery rider of the Painted Stallion whose whistling arrows foretell danger." To her right is Bowie. The arrows were never intended to kill.

SOS COAST GUARD, Republic's third serial release in '37, had two stars: Bela Lugosi (who was automatically associated with his portrayal of the vampire king, Count Dracula); and, Ralph Byrd (who had scored heavily as the hero of DICK TRACY). William Witney teamed with Alan James in directing the 12-chapter adventure.

Lugosi played Boroff, a mad munitions genius. He utilized his talents for designing weapons of war, usually selling them to an aggressor nation. His practices had made him wanted by the U.S. government. Believed dead, Boroff has arranged with a foreign country, Morovania, for the sale of a gas that would disintegrate anything. Basic element in the gas is called Arnatite. Since the element is radioactive and used in chemical warfare, the American government retained a tight grip on the material. Boroff's plan is to smuggle the Arnatite out of the country on the S.S. Carfax, and accompanying it to Morovania. However, a storm at sea wrecks Boroff's plans and the ship is scuttled on a reef (see pg. 13)

Terry Kent (Byrd) is sent with a Coast Guard rescue party to the Carfax. Also arriving on the scene is Jean Norman, a reporter and Terry's girlfriend (Maxine Doyle), accompanied by her not too bright photographer, Snapper McGee (Lee Ford). Boroff (the only passenger) is rescued from the ship by breeches buoy, and is recognized by Jean. He flees and hides in nearby sand dunes, pursued by Terry's brother, Jim, also a Coast Guardsman. Boroff shoots him dead. Terry vows to bring his brother's killer to justice. (Editor's Note: Thomas Carr played Jim. In later years, Carr turned to directing serials and program features.)

Determined to get the needed Arnatite (hidden in crates marked "Kerosene") from the Carfax, Boroff orders Thorg (Richard Alexander) to cut the moorings so the ship will sink (and, presumably, have divers later retrieve the cargo). At the same time, he has Terry and his men lured from the ship by a fake boat fire. But Snapper and Jean remain aboard the vessel taking pictures. Jean, backing away from Thorg, falls into the water-filled cargo hold, while Snapper, coming to after being knocked out, fires signal flares. Terry returns to the ship and engages Thorg in a fight, during which the two fall into the hold. But the mooring cables, weakened by Thorg's hacking at them with an axe, *break!* — and *the ship sinks into the ocean* with Terry, Jean and Thorg inside. In the next episode, the trio find themselves in an air pocket and swim out of the hold to safety.

Kent, Jean and Thorg.

For the balance of the serial, Terry manages to either stymie Boroff's attempts at getting all the Arnatite from the Carfax or to prevent shipment of the gas. The last episode had Terry captured by Thorg at Boroff's hideout in some sea caves. The Coast Guard lieutenant manages to escape and return with a squad of men, only to find himself and his aides surrounded by exploding bombs of the disintegrating gas in a canyon. As the walls of the canyon "melt around them," Jean flies overhead and sprays the area with a counter-gas developed by her brother, thus nullifying Boroff's weapon. Boroff deserts his men and flees to a speedboat, only to be destroyed by his own servant, Thorg, when the giant (shot by Boroff for letting Terry escape) hurls a gas bomb into the boat, killing himself and the mad munitions king.

Rabinisi, Thorg and Boroff.

Bela Lugosi had here his best serial role of five. Not only was he menacing, but sadistic. For illustration: in chapter one Boroff is being shaved by Thorg. As his "front man" Rabinisi (Lawrence Grant) watches, Boroff leans back and bares his neck to Thorg, who is staring down at it with almost hypnotic intensity. "Thorg would like to cut my throat. Wouldn't you, Thorg?" Boroff taunts. "Why shouldn't he?" Rabinisi snaps. "He's never forgiven you for mutilating his mind." But even as Rabinisi says this, Thorg, straight-razor in hand, begins to shake. Despite his hatred of Boroff, there is an equally strong, dog-like devotion to his evil master thru-out the serial (since he cannot slit Boroff's throat and finish the story before it has hardly begun). Shuddering at the bizarre scene, Rabinisi remarks: "In a single human, I have never seen such fear and love . . . dumb loyalty and consuming hatred in such violent opposition to one another." But Boroff is undisturbed by this and coldly replies: "Thorg isn't human, but he can be very useful." In the final episode, after Thorg is overpowered by the hero, Boroff cold-bloodedly shoots him in the back.

Other minions of Boroff were: John Picorri (often misspelled as Piccori) as a weasly chemist named Rackerby; Carleton Young, who played Byrd's "evil" brother in DICK TRACY; George Chesebro as Degado; and Roy Barcroft in his first serial role of importance (he appeared twice; in chapter two as Goebels, a gunman, and in episode ten as Black, another Boroff heavy). Herbert Rawlinson popped up sporadically as Commander Boyle of the Coast Guard.

Most effective were the sequences of the disintegrating gas at work, using the principle of melting the film emulsion so that rocks (and a room at the wind-up of chapter three) would dissolve before the viewer's eyes. This "trick" had been used effectively as the big climax for the final episode of THE PHANTOM EMPIRE (pg. 40), and would be used again in Republic serials.

On 4/13/42, Republic released a featurized version of SOS COAST GUARD. (Serial released 8/28/37.)

THIS INTRIGUING MOMENT of confrontation (above) never appeared in SOS. Nor was it supposed to. Republic's "still" photographer set it up as a publicity shot for advertising purposes prior to the movie camera shooting the spectacular climax to episode #3. Once the action commenced, the scenery and props were destined to be destroyed. (L. to R. are Snapper in the glass cage. Difficult to see in the photo is his camera, while he focuses on . . . Boroff lunging at Terry Kent, a couple of ambulance drivers, and scientists Krohn and Rackerby.) Here's what happened: the build-up and the cliff-hanger . . .

Terry is given the assignment of bringing an injured man (supposedly scalded by steam) from the S/S Toronto to shore. He and a co-pilot do this in a seaplane. At the dock, an ambulance from Mercy Hospital is waiting. Jean and Snapper are covering the story. The ambulance drives off with Snapper hitching a ride despite the protests of one of the drivers. However, the photographer is knocked out. Meanwhile, Jean and Terry learn from the hospital that no ambulance went out on call for the "scalded man." Both realize what happened and that Snapper is in danger.

At one of Boroff's many hideouts (this time a deserted sea-side hotel) the "injured" man is brought in and revealed to Rackerby as Krohn (a scientist from Morovania). Indeed, the method of smuggling the scientist thru the protective wall of the Coast Guard is a clever ruse.

Rackerby tells Krohn that the gas is ready and all that is needed is Krohn's method for enclosing it in glass before they can begin quantity production.

As Krohn and Rackerby begin the process, Boroff is standing by a large glass cabinet. Next to him, and tied to the cabinet, is a dog. As Boroff pets the animal, he explains they'll test the gas on the dog in the cabinet. If the gas works, the dog will disintegrate. He pets the dog again, saying: "Nice puppy. Don't be afraid." Rackerby and Krohn finish their work. The result is small glass globes, about the size of pigeon eggs, with gas inside. Then one of the false ambulance drivers asks about Snapper. Boroff gets an idea! Instead of the dog, they'll use Snapper. Meanwhile, Jean and Terry trace the ambulance to the old hotel and Terry goes inside.

Snapper (blindfolded) is brought into the lab and told by Boroff: "You have been chosen to give your life for science." Snapper is not eager, and tries to fight for it, but is subdued and put into the cabinet. Just then, a heavy sees Terry in the hallway and yells a warning. Boroff escapes thru a side door moments before Terry breaks in and covers the gang with his revolver. Snapper, hearing Kent's voice, yells to him. This distracts Terry and he is attacked. A fight ensues. Boroff looks in thru the side door, one of the deadly gas pellets in his hand. He yells a warning to Rackerby, then hurls the pellet. Gas starts to fill the lab as Rackerby, Krohn and the other heavies escape. Boroff also flees as Terry is enveloped in the deadly disintegrating gas. The episode ends with the entire lab melting. (Since the gas will not penetrate glass, the "escape" route is obvious.)

CHAPTER TITLES

1. **Disaster At Sea**
2. **Barrage of Death**
3. **The Gas Chamber**
4. **The Fatal Shaft**
5. **The Mystery Ship**
6. **Deadly Cargo**
7. **Undersea Terror**
8. **The Crash!**
9. **Wolves At Bay**
10. **The Acid Trail**
11. **The Sea Battle**
12. **The Deadly Circle**

BOROFF PREPARES to have the disintegrating gas smuggled out of the country in 199 cases (the 200th case is "lost") of bogus light bulbs. L. to R. are Black, Boroff, Thorg and Degado.

UNIVERSAL PICTURES
PRESENTS

FLASH GORDON

Based On Comic Strip By
ALEX RAYMOND

Directed by Frederic Stephani
Produced by Henry MacRae

Flash Gordon	Larry "Buster" Crabbe
Dale Arden	Jean Rogers
Ming	Charles Middleton
Aura	Priscilla Lawson
Vultan	John Lipson
Prince Barin	Richard Alexander
Dr. Zarkov	Frank Shannon
King Kala	Duke York, Jr.
Officer Torch	Earl Askam
High Priest	Theodore Lorch
King Thun	James Pierce
Zona	Muriel Goodspeed
Gordon, Sr.	Richard Tucker

Written for TEMI by
Robert M. Malcomson

From Adaptation of Serial
Authored by
ERIC HOFFMAN

(Above: Dale, King Thun, Aura and King Kala.)

(Continued from Page 109)

CHAPTER 3 / CAPTURED BY SHARK MEN

While the dragon-like monster has Flash in his clutches, Thun manages to best his opponent. He grabs a ray gun and rushes to the cave. Seeing Flash's peril, he fires the gun, hitting the dragon. The beast falls to the ground, releasing Flash.

Thun and Flash race to the ceremonial chamber to prevent the hypnotized Dale from marrying Ming. This they are successful in doing . . however, moments later, Flash and Dale plunge thru a trap door into a huge tank-like room filled with water. "Shark-Men" attack the two earthlings and drag them into a submarine-type craft.

Flash and Dale are taken to the palace of Kala, king of the "Shark-Men". There they are put in separate quarters: Dale in a beautiful apartment; and Flash is thrust into *another* tank-like chamber. Kala starts water rushing into the room. Dale, suspicious, sneaks into the throne room and hears Kala inform Ming (via tele-screen) he will return Dale to him, and eliminate Flash. When she demands to know what has become of Flash, Kala takes her to a view-port where she sees Flash treading water. Then, to her horror, Kala pulls a lever and a panel near the floor opens, revealing a huge octopus-like creature (called an Octosac). It swims into the room and pulls Flash underwater!

CHAPTER 4/ BATTLING THE SEA BEAST

Enter Thun in the company of Aura, now allies and out to save Flash. (Editor's Note: How they manage to get to Kala's palace is never explained.) Armed with a ray gun, they force the Shark King to drain the chamber. During all of this time, Flash frantically battles the huge Octosac.

After the water drains off, Flash crawls away from the dying beast. Aura opens the door and convinces Flash that *she* drained the water and Thun and Dale have escaped via a Hydro-sub to the surface. (Actually, Thun and Dale are holding Kala at bay in another part of the castle.)

As Flash and Aura make their way thru the corridors of the sea palace, they come across a master power control board. Aura blasts the controls with a ray gun. The act is disastrous: power and air are cut off, and the seams in the palace walls commence to break, letting in the sea.

Flash learns Dale and Thun are in the throne room. He rushes in. As Kala informs the group there is no escape, the main seam in the wall bursts. Flash, Dale, Aura, Kala and the "Shark-Men" are *engulfed in a gigantic wave of water!*

CHAPTER 5 / *THE DESTROYING RAY*

Ming in his laboratory sees via his tele-screen the peril his daughter is in. He tells Zarkov there is a chance to save them all — a device that will nullify the magnetic force that holds the palace under the sea and cause it to rise to the surface. He activates it . . . and within moments the palace is above the sea.

Aura wants them to go to her father's kingdom, but Thun, not trusting Ming, offers the protection of the land of the "Lion-Men". Flash agrees and the group, despite Aura's protests, leave via a tunnel on shore.

Back at the lab in Ming's palace, Zarkov has been watching the situation on his tele-screen. Enter Prince Barin, a heroic figure dressed in armor, helmet and cape. He reveals himself to Zarkov as the rightful ruler of Mongo, whose right was usurped by Ming. He allies himself with the earthlings . . . and he and Zarkov take off to find Flash.

A new menace perils Flash, Aura, Dale and Thun when they enter a strange valley: the "Hawk-Men", who fly like birds and dwell in a palace that is suspended in the sky of Mongo.

Flash takes off to scout the valley, with Aura close behind. Moments after she departs, Thun and Dale are captured by "Hawk-Men" and carried off into the air. At the same moment, Barin's rocket arrives and he and Zarkov rush to Flash's aid. Flash and Zarkov are reunited, and Barin is accepted as an ally by Flash. Aura demands she be taken to her father but Flash overrules the idea, stating he is tired of her treachery. The four get into Barin's rocket and head for the sky palace.

King Vultan, ruler of the "Hawk-Men", orders the castle defense, the "melting ray," to be turned on the approaching rocketship.

The ray strikes — and the rocket containing Flash, Zarkov, Barin and Aura plunges downward toward certain destruction!

CHAPTER 6 / FLAMING TORTURE

Barin's rocketship is saved when it gets "caught" in the anti-gravity rays holding Vultan's city in the sky.

Inside the throne room, Vultan pursues Dale and has her in his grasp when he is interrupted by the entrance of guards flanking Flash, Aura, Barin and Zarkov.

Dale with Vultan, King of the Hawk Men.

Flash, Barin and Thun are sentenced to the atomic furnace room below, shoveling raw radium. (The furnaces power the machines supporting the city in the sky.) Zarkov is spared because Vultan wants him to find a substitute for the dwindling supply of radium.

A full scale riot breaks out when Flash attacks one of the furnace room guards. Only the appearance of Vultan's minions with ray rifles halts it.

Flash is taken to the "Static Room" where (in view of Dale, Aura and Vultan) he is chained to a trapeze-like arrangement of electrode-bars and tortured by electrical shocks. As the current is escalated, Dale screams while watching his suffering. Flash suddenly goes limp, *apparently killed by Vultan's executioners.*

CHAPTER 7 / SHATTERING DOOM

When Dale faints, Vultan orders Aura to take her back to the women's quarters. But Aura quickly returns with a ray gun. She orders Vultan to free Flash. The unconscious earthman is taken to Zarkov's laboratory . . . and placed in a "reviver."

Once revived, Flash is returned to the furnace room. Zarkov is ordered to connect a wire to a metal band on Flash's wrist, the plan of the "Hawk-Men" being to electrocute Flash if he starts another revolt. While Zarkov is doing this, all are behind a huge lead wall — the only protection from the radio activity of the radium.

Ming flys to the sky city (with his full entourage, including the high priest of Tao) and demands the return of his "affianced" bride, Dale, and his daughter, Aura. Vultan defies Ming and cynically suggests that they talk things over.

Back to the furnace room. Zarkov sneaks in and connects the high voltage wire Flash wears to a shovel. Later, Flash is to throw the shovel into the radium-atom furnace. Then when the electrical charge is set off by the "Hawk-Men", the furnaces will be wrecked. But, Zarkov warns Flash and his friends that all must be behind the lead wall before the furnaces blow.

The plan goes as suggested . . . except that the gigantic explosion of the atom furnaces comes just as Flash is *starting* to leap over the wall. Seemingly he is caught up in the blast!

CHAPTER 8 / TOURNAMENT OF DEATH

When the smoke from the blast clears, it is evident Flash hurtled the wall in time. He, Thun and Barin take off for the throne room . . . only to be condemned to a firing squad of "Hawk-men" for blowing up the atom furnaces. As the guards take aim, the sky palace starts to tip. Zarkov rushes in, states he has a device to substitute for the wrecked anti-gravity force. He exchanges with Vultan his salvation for a sacred promise that all the prisoners will go free. (Ming is not considered a captive.) Zarkov's machine works!

However, Ming squelches Vultan's promise by demanding a "tournament of death," which, he states, he has a right to do as "Emperor of the Universe". And Flash must enter the contest!

Flash bests one opponent, only to have to take on another. He is given a small, razor-sharp dagger . . . and battles an ape-like beast with a unicorn horn in the middle of his forehead. Bleeding, cut and hurt, Flash is easy prey as the monster (an Orangopoid) *closes in for the kill!*

CHAPTER 9 / FIGHTING THE FIRE DRAGON

Aura learns (from the high priest of Tao) the only vulnerable spot on the beast is a white spot at his throat. She grabs a spear, gives it to Flash and tells him the target. His thrust hits the target!

Ming unhappily must make good his earlier promise: choice of bride for Flash and a kingdom of his own on Mongo. It is obvious to Aura that Flash will choose Dale, but the decision is to be postponed until a feast day.

The high priest knows Aura wants Flash and conspires to have him taken to the Sacred Palace of Tao where both will be safe from Ming's hatred. However, the journey lies thru "the tunnel of terror," home of the "Fire Dragon." The plan . . .

Flash is conversing with Dale when a guard brings in a goblet of wine, supposedly from King Vultan. Flash drinks. The wine has its effect, and he goes into a deep sleep.

Dale (with Barin) rush off to get Zarkov. Aura enters the chamber with some guards and the high priest. They spirit Flash away on a stretcher to the "tunnel of terror."

In the tunnel, they stop before a huge door and the priest opens it to check his calculations (at a certain hour the dragon sleeps). However, a guard rushes up informing the group they are being followed. Fearful for his own life, the priest turns traitor to Aura and rings the gong that awakens the dragon.

As Dale, Zarkov, Vultan and Barin enter, the huge monster appears, bathed in flames, and *advances on the helpless party!*

CHAPTER 10 / THE UNSEEN PERIL

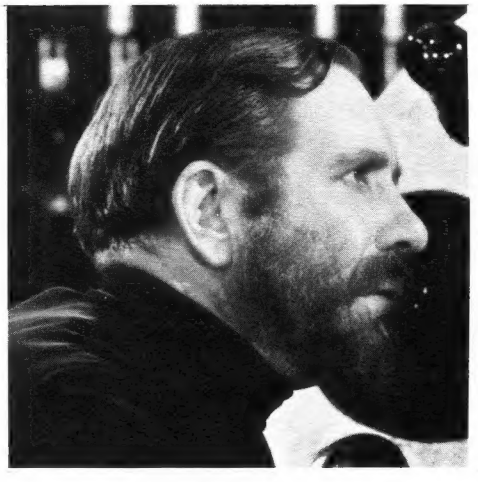
As the dragon advances on the horrified group, Zarkov suddenly whips out a grenade and hurls it at the beast. The monster is killed!

Aura returns to Ming. He is elated to hear that the wine Flash drank contained "drops of forgetfulness." The way is clear for him to get Dale!

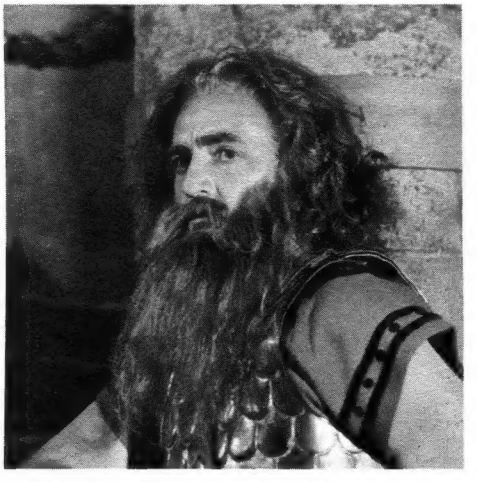
On the feast day, Flash is brought before Ming and asked to choose the bride of his choice. But he can't — he doesn't remember *anyone* there.

Later, a battle of wills goes on for possession of Flash's affections between Aura and Dale. Eventually Aura is successful in convincing him Dale is one of Ming's wives! But, Barin (after a struggle) manages to get Flash to Zarkov's lab where his memory is restored by the rays of the Electro-reviver. The joy of Dale, Barin and Zarkov is short lived when guards, led by Officer Torch, appear armed with ray guns. They have orders from Ming to kill Flash.

Zarkov tells Flash to stand against the wall, and is surrounded by strange gadgets. As the guards take aim, *Flash suddenly fades from sight!*



Doctor Zarkov



Thun, the Lion Man

High Priest of Tao

Ming and his ray-gun-equipped soldiers.

Dale, Barin, Vultan and Flash (invisible).

CHAPTER 11 / IN THE CLAWS OF THE TIGRON

When Flash vanishes, the soldiers react in terror. Zarkov explains to the bewildered Dale and Barin that Flash is invisible.

While invisible, Flash seizes Ming around the throat and demands the release of his friends, or what he is experiencing now will be mild to what will happen! Then Flash, still unseen, rescues the Hawk King (now his trusted ally) from Ming's dungeon.

Later, in the catacombs under Ming's palace, Aura and the keeper of the sacred Tigron (an animal resembling Earth's tiger) are with the beast when it suddenly breaks away from its leash and goes bounding into a tunnel. At the other end is Dale. She reacts in horror *as the monster springs at her!*

CHAPTER 12 / TRAPPED IN THE TURRET

Flash and Barin arrive on the scene . . . and Flash attacks the Tigron and kills it with his bare hands!

Dale is embraced by Flash. And Barin tells Aura that her efforts at treachery will not win Flash — but helping him will gain his respect and friendship. Aura agrees to do so, and intercede with her father.

Thru his spy network, Ming later learns of a plan by the earthlings (plus Aura and Vultan) to flee to the sky city. Before the flight they intend to rendezvous with Barin and his rocketship "at the old turret."

While the group is waiting for Barin's rocket to land, the ship suddenly fires upon them. They rush inside the turret house as the rocketship launches another bombardment, this time bringing the structure down upon them!

CHAPTER 13 / ROCKETING TO EARTH

As the rocketship continues its bombardment, Aura spots a trap door in the floor and all escape death when they flee into a cave below the turret house.

Meanwhile Ming had made a captive of Barin and used his ship as a decoy.

Flash and his friends return to Zarkov's laboratory, only to be made prisoners and taken to Ming's throne room. However, the "Lion-Men" in their "gyro-ships" victoriously attack Ming's stronghold. When Thun, Prince of the Lion Men, enters the room, Ming flees and heads for the Sacred Palace of Tao (abode of the "Fire Dragon"). In a dramatic moment of courage, he walks thru the entrance . . . and is consumed by the deadly flames and smoke. This is witnessed by the high priest.

Time passes and Flash, Dale and Zarkov prepare to leave Mongo. Aura has become ruler of Mongo with Prince Barin at her side.

After saying goodbye, the earthlings take off in their rocketship. The high priest appears and informs Aura, Barin, Vultan and Thun that he has planted a time bomb on the ship!

In a tense few minutes, Barin manages to radio Flash about the bomb. It's found and hurled out of the spacecraft just moments before it explodes.

The fade-out comes with Flash and Dale embracing . . . and with a smiling Doctor Zarkov at the controls of the ship.

EDITOR'S NOTE

Priscilla Lawson (Aura) was 21 at the time FLASH GORDON was released (4/6/36). TEMI reader Val Warren (former associate editor of "K'Scope") relates that Priscilla was involved in an automobile accident, probably in 1937, that resulted in the amputation of her right leg. Today she is happily married and manages a stationery shop in Los Angeles.

Warren learned personally from Larry Crabbe that Universal had originally cast Jon Hall (then called Charles Locher—see pg. 99) in the role of Flash. However, producer Henry MacRae finally acquiesed to the insistent pleas of Crabbe and his agent for an audition. The rest is serial history.

This was writer Frederic Stephani's first (and last) direction chore. Tho unbilled, Ray Taylor had to step in to help complete the serial.

In chapter nine, the sacred god is referred to as Taeo and Taco. Both are incorrect. It should be Tao.

UNIVERSAL PICTURES
Presents

JUNGLE JIM

Based On Newspaper Feature By
ALEX RAYMOND

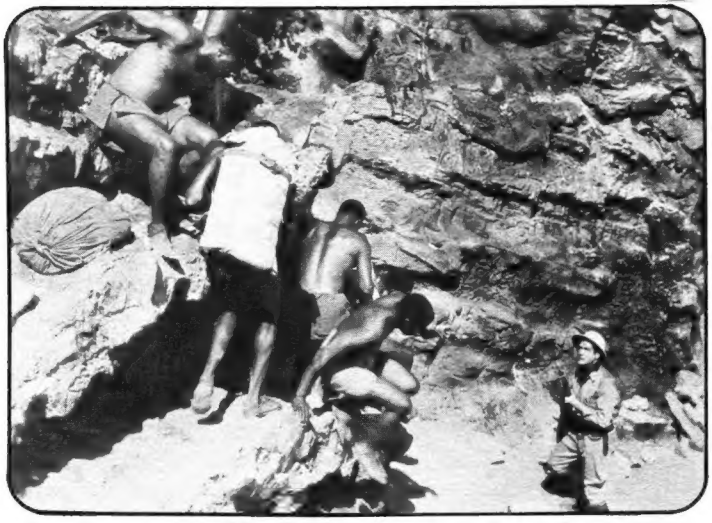
●

Directed By
Ford Beebe and Cliff Smith

●

Photos and Captions from
James A. Stringham

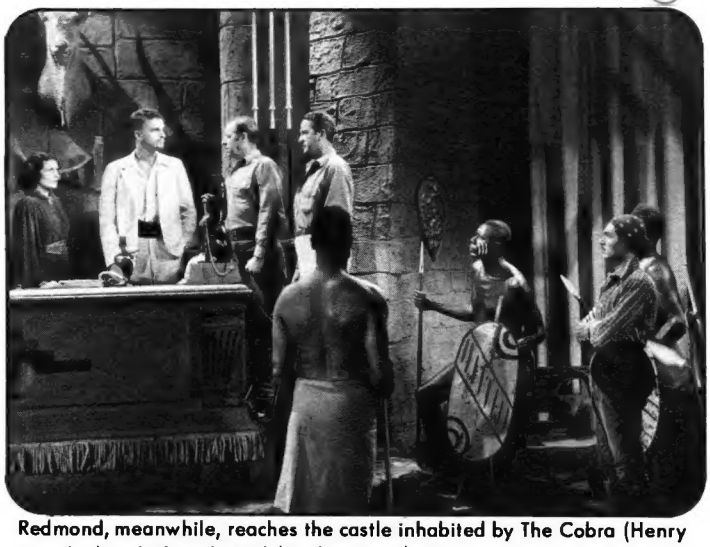
Released 1/18/37, JUNGLE JIM was the second of three Alex Raymond "comic strip" characters to come to life in a movie serial. And like FLASH GORDON, he was introduced in '34. Raymond, at the time, was only 23. He died at 46 in a sports car accident (1956). (1)



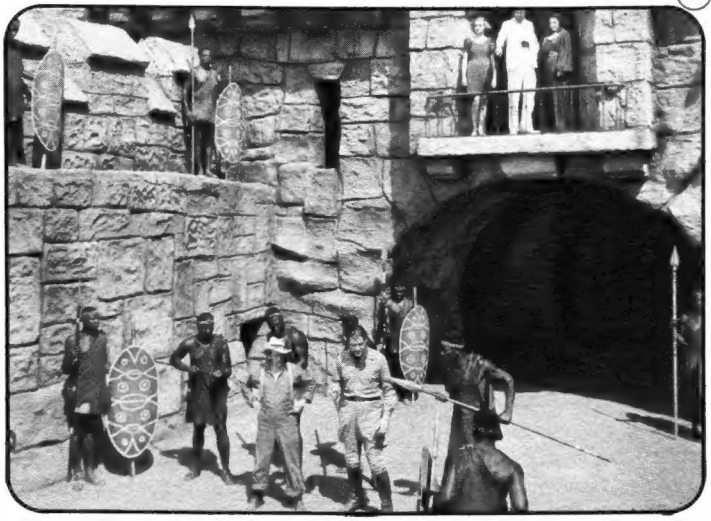
Two safaris enter the African jungle seeking a legendary "white goddess" who may be heiress to a fortune. Jungle Jim (Grant Withers) provides covering fire for his porters when they are ambushed by the party led by Bruce Redmond (Bryant Washburn). (2)

Escaping the forces of Redmond, who hopes to eliminate the girl and make himself heir, Jim's safari is attacked by hostile natives and then lions. Attorney Tyler (Selmer Jackson) is killed and Jim seems doomed as one of the beasts knocks him into a deep pit. (3)

Joan (Betty Jane Rhodes), known as the "Lion Goddess," calls off the animal. Jim believes that she is Joan Redmond, but she urges him to leave since any attempt to take her from the jungle would mean death. (4)



Redmond, meanwhile, reaches the castle inhabited by The Cobra (Henry Brandon) and Shanghai Lil (Evelyn Brent), fugitives from the law. The Cobra sees an opportunity to have Lil impersonate the real heiress. Also shown are Redmond's men Slade (Al Bridge) and Labat (Paul Sutton). (5)

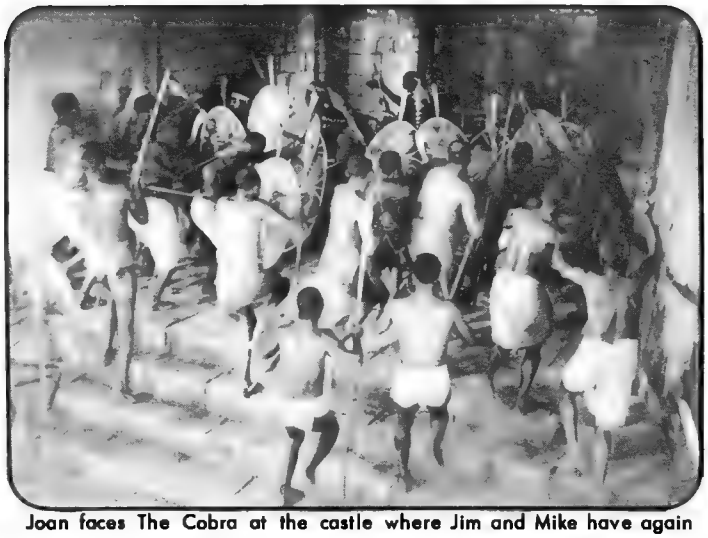


Jim and his partner Malay Mike (Raymond Hatton) arrive at the castle only to be captured by The Cobra's native guards. He orders their execution. (6)

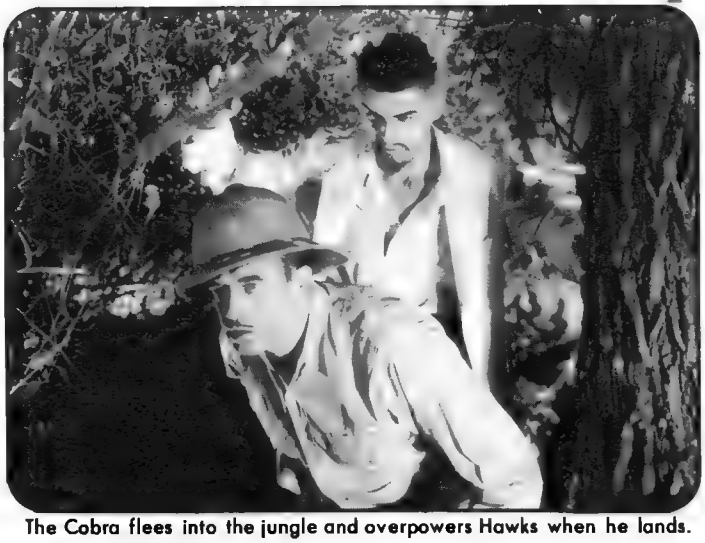
Joan addresses the natives from the castle parapet, telling them to release the two men. Jim and Mike are sent back into the jungle, hunted by both The Cobra's and Redmond's men. (7)

Kratan, a sacred volcano, erupts menacing Jim and Mike who reach the safety of a river. The Cobra takes credit for the eruption, claiming control of the elements, and is able to turn the natives against Joan, who escapes into the jungle with her servant Kolu (Al Duvall). (8)

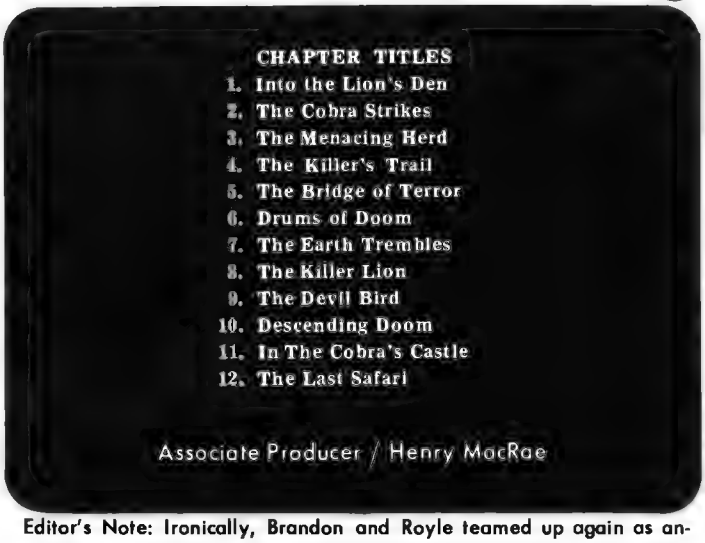
Hawks (William Royle) a government agent impersonating a gun runner expected by The Cobra, lands his plane nearby. Redmond and Slade capture Joan and attempt to escape in the ship but Jim captures Slade as a lion kills Redmond. The girl is freed. (9)



Joan faces The Cobra at the castle where Jim and Mike have again been imprisoned. She threatens death from the skies if disobeyed. Flying overhead, Hawks releases grenades from his "devil bird." The enraged natives attack The Cobra's forces and rout them. (10)



The Cobra flees into the jungle and overpowers Hawks when he lands. At the controls of the plane, he attempts to escape but Jim leaps onto the ship and overpowers him in mid-air. Jim, Joan, and the others return to civilization - the "last safari" for the young lovers. (11)



Editor's Note: Ironically, Brandon and Royle teamed up again as antagonists (and "stars") in 1940 in the serial masterpiece, DRUMS OF FU MANCHU. Brandon was also dominant when Alex Raymond's third character, SECRET AGENT X-9, reached the screen. See TEMI #11. (12)

REMEMBRANCE OF SERIAL IDOLS PAST

WRITTEN SPECIALLY FOR TEMI BY WILLIAM C. CLINE

After WW II ended, there began a general downward trend at the theater box offices that led to what could be described as a "slump" by the early '50s. Motion pictures in general were affected by the trend, but routine action and Western films were particularly hard-pressed thru a two-way squeeze: action contained in many of them had become dull and routine to the public by comparison with the real brutality and destruction of the war; and, to complicate matters, there was a clamor from pacifist circles to curb even further the limit of violence that was being allowed. So, between 1946 and 1951, to try and boost interest in a flagging market, the studios sent their action stars into the "boondocks" to lure the fans back into theaters with in-the-flesh appearances.

Usually it was not too difficult to secure an audience with a visiting personality, as most actors are gregarious by nature, and anxious to talk — even to a stranger — to break the monotony and drudgery of the town-to-town grind. From each of them something new could be learned to add to the bits and pieces already accrued. My vantage point was the 450-seat Paramount Theater in Concord, N.C. (population 15,572), where I had initially been mesmerized as a boy by the serial THE VIGILANTES ARE COMING in '36.

Johnny Mack Brown's was the first celebrity hand I shook. His itinerary brought him to our town in '43 where he was met at a pre-arranged spot and escorted to the theater by the assistant manager. I was the part-time popcorn vendor — and it was right then (out of sheer envy!) I decided to become an assistant manager (if not the manager) so that I could have the privilege of greeting any visiting stars.

A friendly, smiling man, Brown made a point of meeting each employee with a firm handshake and a genial greeting. When my time came, I was so flustered the only thing I could think to say was to blurt out, "Wh-what's it like to be in a picture with Abbott and Costello?" (This was about a year after the release of Universal's "Ride 'Em Cowboy", which had co-starred Brown and fellow Western star Dick Foran with the zany comedy team.) He chuckled and replied that it had been quite a happy experience, but that some of his action films had been easier to make. As a part of his stage act, he delighted many unsuspecting fans in his audience by singing "Wagon Wheels" in a surprisingly good baritone voice.

Brown's first serial stint had been the title role in Mascot's FIGHTING WITH KIT CARSON in '33. (Editor's Note: Below is Brown in the serial. Behind him is Charles "Slim" Whittaker.)

His image as a Western hero, first projected earlier in films such as M-G-M's "Billy the Kid" in '30, "Lasca of the Rio Grande" at Universal in '31, and Paramount's "Vanishing Frontier" in '32, was furthered by the twelve consecutive weeks of exposure that came with each booking of the Nat Levine chapter-play. It, along with the other Westerns mentioned, was influential in the actor being selected by Universal to star in RUSTLERS OF RED DOG, the exciting Western serial planned as their opening "big gun" for the '35 cliff-hanger market. Subsequently, Brown starred in three more chapter thrillers for Universal: WILD WEST DAYS ('37), FLAMING FRONTIERS ('38), and THE OREGON TRAIL ('39).

Meeting Johnny Mack Brown was a thrill I didn't forget, and after I became the manager's assistant in '46, I looked forward with relish to the arrival of each new celebrity.

Leads in Western serials had also changed the careers of two other famous stars who later came to Concord, N.C. Gordon Elliott, whose career in 1937 was foundering in a plethora of mediocre supporting roles as snide playboys, arrogant minor gangsters and other assorted set-dressing parts in various program pictures, took fire in the title role of Columbia's THE GREAT ADVENTURES OF WILD BILL HICKOK ('38) and went on to make two more serials as "Bill" Elliott, then become a top moneymaking Western star as "Wild Bill" Elliott and, later, a major action star as William Elliott at Republic.

L. to R. in THE GREAT ADVENTURES OF WILD BILL HICKOK: Gordon Elliott, Carole Wayne, Reed Hadley (later the lead in ZORRO'S FIGHTING LEGION), and Kermit Maynard (who died 1/16/71).

Donald Barry made only one serial, ADVENTURES OF RED RYDER at Republic in 1940 (see pg. 63); but, as all of us know, it established Barry on a course to major Western stardom with a nickname he still bears today. Elliott graciously gave me a private demonstration and short-course in his famous wrist-twist draw from holsters slung backwards (a pure gimmick, he told me, to make him different from other cowboy stars); and, while in our town, Barry belied his reputation as a volatile, short-tempered man by being observed outside the stage door between performances patiently answering the tirelessly pedestrian questions about Hollywood of a group of small boys. He easily could have just walked away, *but he didn't.*

One of my greater anticipations was to meet Ralph Byrd. A veteran of leading roles in seven serials — S.O.S. COAST GUARD, BLAKE OF SCOTLAND YARD, THE VIGILANTE and, of course, the four Dick Tracy thrillers — he had come to town in 1946 (prior to the later VIGILANTE) to promote "Dick Tracy's Dilemma" and "Dick Tracy Meets Gruesome", the final two R.K.O. feature length Tracy films (the first two in the series had starred Morgan Conway, to the dismay of Byrd fans). I was surprised by his nervous energy. Constantly on the go when not on stage, he darted in and out of the theater, across the street to the hotel, back again in minutes, down the street to the drugstore, inside a neighboring theater to shake hands with employees, up the alley to the stage door, back to the front entrance to greet patrons, into my office, out to the lobby, over to the hotel and right back again, etc., etc., etc. Almost impossible to pin down, I did manage to stop him long enough to learn the name of the man responsible for the wild, careening, screeching automobile chases that had become almost a trademark of the Tracy films. Carey Loftin's work then became more perceptible to me in subsequent films, such as the cross-country dash by assorted vehicles in "It's A Mad, Mad, Mad, Mad World." *Ed. Note: Byrd died a young 43 in 1952.*

Strangely, two of the most provocative sources of serial lore for me were men who were not primarily associated with them. George "Gabby" Hayes had a bit part in Mascot's THE LOST JUNGLE ('34) and a featured role in Regal's THE LOST CITY ('35), but became famous in Western features as a grizzled, beloved old side-kick. And Smiley Burnette had supporting roles in Mascot's MYSTERY MOUNTAIN (albeit, only a bit part), THE PHANTOM EMPIRE and ADVENTURES OF REX AND RINTY, and two for Republic — UNDERSEA KINGDOM and DICK TRACY — before going on to Western fame as "Frog Millhouse" in the Gene Autry Westerns. (Editor's Note: All of Hayes' and Burnette's serials have been covered in previous chapters of TEMI.)

[Editor's Note: L. ot R. above are Margot D'Use as *Queen Rama*, Kane Richmond, Claudia Dell and George Hayes. *Rama* has indicated her "desire" for Richmond by carving the fact into his chest. Upper right is William (Stage) Boyd, not to be confused with William (Hopalong Cassidy) Boyd. Later, a 1935 featurized version of the serial (running 73 minutes) was re-released—and retitled "The City of Lost Men," headlining George Gabby Hayes. Also see pg. 76.]

January 9, 1949 was one of the most pleasant days of my life; George "Gabby" Hayes was in town! Around noon, after meeting and getting him settled — and realizing he might not want company after a long, tiring drive (in a '48 Continental at average speeds of 80 to 85 miles per hour, he said) — I had offered to see that he wouldn't be bothered, if he wished. To my surprise and delight, he instead invited me to stay, saying he felt like talking.

"Gabby" spoke of his days with producer Harry Sherman in the late '30s, filming the Hopalong Cassidy series for Paramount release. It was in that series that he developed the character he became the best known for — the blustery old-timer. As "Windy Halliday" he was one of the hero's two side-kicks. The other was a fledging cowboy known at different times as "Lucky" and "Johnny" and played by James Ellison and Russell Hayden. After leaving the Cassidy series, he changed the character's name from "Windy" to "Gabby". He worked with the top stars at Republic throughout the '40s and became a star in his own right. At the time he was in Concord, he had just completed some location work in Canada for "The Cariboo Trail" (eventually released by 20th-Fox in August, 1950) and the star was Randolph Scott. "Gabby" told of the apprehension he and Scott felt in one scene when the script called for them to ride a huge, ore-laden wagon down a steep winding mountain road, using only direct-contact wheel brakes to check the momentum. Because of the medium camera shots director Edwin L. Marin had planned, the use of stuntmen to double the two actors was not possible. So he and Scott had to do the job themselves. Even tho their safety had been almost totally guaranteed by the installation of a concealed emergency braking system, they had to use the lever-type back-wheel brakes (controlled only by a long rope extending to the front of the wagon) as much as possible for realism. "Gabby" showed me his hands. The palms bore the marks of minor rope burns to prove it was a wild ride.

Hayes said that if Republic had been making the picture, stuntmen would have ridden the wagon to the bottom for long shots and rear projection background would have been rigged by the Howard Lydecker special effects crew for his and Scott's close-ups, and the viewer wouldn't have known the difference.

Altho he made fun of it, Smiley Burnette had an excellent talent for music. Before movies he performed as a one-man band on radio, and in spite of his deliberate distortion of his vocal chords in comedy roles, had a beautiful singing voice. This became more apparent the day he performed in Concord. He brought along a small string combo to play while he sang some of the "prettiest" ballads ever heard.

Later, Tom London (billed as the "Sheriff of Western Movies") came to town. Because he had played the type so many times, the husky-voiced veteran who had enjoyed silent film popularity as a hero using his own name, Leonard Clapham, stressed the importance of the supporting players. He gave us an awareness of the henchmen and the "dog heavies" — those crusty old scoundrels that made the serials really move. When asked

how many times *he* had played such a part, he shrugged and said, "It would be impossible to say. I go to the 'set-up' (on location or at the studio where cameras and sets are ready to film a scene), I do what they say to, and I go on back home. How many pairs of socks has a man worn?" One of the toughest assignments he recalled was his role as a henchman in SPY SMASHER: "That was a real stuntman's serial and the action fast-paced. They kept me on the go, even tho I wasn't doing the tough stuff."

Kane Richmond as SPY SMASHER battling Tom London. Released by Republic Pictures in 1942.

On the distaff side, Concordians certainly enjoyed having Peggy Stewart in their midst. The pert, saucy image she created on the screen was also in evidence in conversation. The lovely, athletic girl, who had been a swimming instructor at age 14, had appeared in Republic's THE PHANTOM RIDER ('45), SON OF ZORRO ('47), and Columbia's TEX GRANGER ('48). She was in Concord in the summer of '48 (four years after her marriage to Don "Red" Barry) to promote her career as a Western heroine, which would bring her back later in one more cliff-hanger — CODY OF THE PONY EXPRESS ('50) — before turning to television.

L. to R. in SON OF ZORRO (Rep. '47) are Edmund Cobb, Peggy Stewart, George Turner and Tom London. See separate story regarding this serial on pg. 102.

In the mid-'40s, Ray "Crash" Corrigan surprised everyone when he showed up unexpectedly and stopped his own show. Passing thru town, he noticed a Three Mesquiteers re-issue, "Red River Range", playing at the Pastime Theater down the street and stopped on impulse. Introducing himself to the wide-eyed manager, Corrigan was asked by the surprised man to make a brief appearance. He agreed and the manager halted the movie in the middle of a chase scene. Out strode Corrigan in Western apparel, and you can imagine the flabbergasted audience's reaction. Word quickly spread up the street and those of us at the Paramount who could leave dashed to the other theater. Corrigan spent about thirty minutes answering questions, then had a cup of coffee with the manager and drove on out of town.

From Allan Lane, who appeared at our theater in 1948 to plug his "Rocky" series, which followed up his Red Ryder stint and stardom in four of Republic's most memorable cliff-hangers — KING OF THE ROYAL MOUNTED ('40), KING OF THE MOUNTIES ('42), DAREDEVILS OF THE WEST ('43) and THE TIGER WOMAN ('44) — I learned the identity of Tom Steele. Steele stunt-doubled for Lane in his classic scraps, and "Rocky" described him as "the tall, lean one." A member of the University of Notre Dame football team prior to movies, Lane displayed a healthy respect for the expertise of the Hollywood stuntmen. He related how his co-star in THE TIGER WOMAN, Linda Stirling, was tested and chosen for the part by being stuck up on a horse by stunt director Yakima Canutt and director Spencer Bennet and instructed to "show us how you sit a saddle." When they saw that she was going to be a "quick study" in horseback riding, her other, more obvious, qualifications of beauty and a mellow, feminine voice were thus fortified by the fact that she could be convincingly "doubled."

Linda Stirling and Allan Lane in THE TIGER WOMAN.

"Rocky", one of the three men who by 1948 had portrayed cartoonist Fred Harmon's popular comic strip character Red Ryder on the screen (Don Barry and Bill Elliott were the other two) explained that one of the chief concerns in casting such a character was physical appearance. Seldom was it possible to duplicate an actor who looked enough like a drawn character to sustain the part on looks alone, so the film makers had to compensate by costuming him as closely as possible to the artist's conception and writing his dialogue to convey the spirit of the character. This was done in Barry's case by giving him an unruly forelock of hair and a big, wide-brimmed hat, along with the strip character's floppy riding "chaps." Elliott, with a more standard Western outfit, projected a serious, mature-looking hero. Lane's own portrayal of the lanky redhead made no particular effort to look like the character. (By then, physical similarity had proven to be not too necessary for credibility.) But, he preserved the spirit of the nonchalant-seeming cowpoke by playing him with wit and good humor — until, of course, time came for the fighting, when he very seriously swung into action.

Sadly, serials are gone. But remembrance of those enduring serial idols past, for the majority of us, happily remains fresh and alive.

THOSE ENDURING SERIAL FANS

Letters from TEMI fans are most welcome. However, the information supplied in these columns by readers is based on their opinions. The editor does not necessarily purport the info to be complete, exact or accurate.

REGARDING TEMI #9

I'm writing in response to the comment on pg. 110 wondering why ROBINSON CRUSOE OF CLIPPER ISLAND ran the unusual serial length of 14 episodes.

The shooting script for R.C.O.C.I., which I have 100 pages of production notes, includes a 76-page revised master shooting schedule dated 8/29/36. Each page has been checked off and marked to show completion of the shooting. The production notes, as well as the shooting script, show clearly that there were only 12 chapters planned.

Shooting took 21 days (from 8/31 to 9/24/36). Not included in the 21 days are three Sundays and Monday, 9/7, which was Labor Day. No Saturdays off.

Apparently Republic thought so highly of R.C.O.C.I. they had additional scenes written and *filmed* at the *same time* as the serial to be used in a feature version.

So, the only conclusion drawn from the record is that the 14 chapter version was the result of a final editing after all the scenes had been filmed. And then, when they saw what an inept actor Mala was, they gave up the idea of a feature version.

C. M. Parkhurst
Rochester, N.Y.

The name of Merriwell's creator (pg. 109) was not William Patton Gilbert, but William George Patten, later better known as Gilbert Patten.

J. Randolph Cox
Northfield, Minn.

TEMI made the same mistake (pg. 116) many others have concerning the year of Buck Jones' birth. I have verified this from Buck's widow *and* his daughter. Buck was born in 1891, *not* 1889. Just thought you'd be interested in accuracy.

Ernest N. Corneau
Bradford, Mass.

I noted you do not have the complete birthdate for Grace Cunard on page 116. She was born 4/9/1893 in Columbus, Ohio. Coincidently, Mary Pickford was born the day before (4/8/93) in Toronto, and later each went on to marry one of the Moore brothers: Joe (the youngest) to Grace, and Owen to Mary. Neither marriage lasted.

Cara Hartwell
Toronto, Ontario

DICK TRACY

The trade publication *Variety* ran a news item on 11/6/40, pg. 21, stating that the original DICK TRACY ('37) serial cost $300,000 to produce and realized a domestic gross of $700,000.

Karl Thiede
Milwaukee, Wisc.

BOB TERRY made an appearance in two serials: THE MYSTERIOUS PILOT in '38 (here he is, left, about to be knifed to death by Frank Lackteen in episode four); and, BLAKE OF SCOTLAND YARD in '37. We talked recently about his film career, and tho many of the details are long forgotten, he did remember he and actor Rex Lease had a personal grudge going while filming PILOT because they both had eyes for the same gal on the set. This led up to an off-the-camera fist fight. About BLAKE, he commented it was filmed in two to three weeks . . . and that the actors were always afraid to open doors too wide because "the back of the set might take you out into the street instead of into the action." Bob left the movie industry in '42 and went into the lumber business, in which he is still active today.

Thru the years since the mid-'30s, Terry and Dave O'Brien (pg. 113) remained close friends and took frequent trips on Dave's ship, "White Cloud" — which he loved more than any other possession he had. When Dave was told to "take it easy" with his sailing after his first heart attack, he just didn't listen. It was on the "White Cloud" Dave had his fatal attack on 11/8/69. During his divorce trial with Dorothy Short (Dave's leading lady in CAPTAIN MIDNIGHT), around '53, Dave told the judge: "Give her my home, give her my car, give her my dog — but don't give her 'White Cloud'." Terry was in charge of the funeral arrangements, and, per Dave's wishes, he was cremated and the ashes cast upon the Pacific Ocean. —Tiny Provizer, Culver City. Calif.

"PROJECTED" SERIALS

Adding to the list of serials that didn't get made (pgs. 85 and 102), there's Republic's *Fu Manchu Strikes Again*, which was shelved in July, '42, because the Chinese government put pressure on the State Department. The script of the original DRUMS OF FU MANCHU ('40) called for Fu to be killed in a car crash in the final chapter, but this was changed because a sequel was planned. In the unfinished opus Fu was supposed to join the allies in fighting the Japanese.

Another that was announced but aborted was *Sign of the Zombies* to be produced in New York by Sherman S. Krellberg starting 5/15/40. Heading the cast were Joe Louis (yes, the boxing champ) and Buster Crabbe as a pair of FBI men on the trail of a mad scientist with an army of zombies! This one was supposed to run 30 episodes with the first chapter being an eight reel feature! Late in May, Krellberg had already leased space at the Biograph Studio and was ready to start shooting, but I don't know if any of it reached the stage.

George Turner
Amarillo, Texas

WHATEVER HAPPENED TO . . .

Jimmy Fawcett, David Sharpe's double in DARE-DEVILS OF THE RED CIRCLE (pg. 101), had earlier been Ken Terrell's partner in vaudeville. Jimmy was killed in a motorcycle accident in '42. And according to Terrell (here we go again!), Ralph Byrd's double in the Dick Tracy serials was George DeNormand. George is still active doing bits and can be seen in the film "Myra Breckenridge."

Don Daynard
Toronto, Ontario

David Sharpe plays a policeman in the Raquel Welch film "Flare-up." Old-timer Tom Fadden (Dick Foran's sidekick in WINNERS OF THE WEST) has a part in the same film.

Jim Murray
Lansdowne, Pa.

Dick Alexander can currently be seen in "The Cheyenne Social Club."

Jack Cohen
Forrest Hills, N.Y.

TEMI / EDITOR & PUBLISHER • ROBERT M. MALCOMSON
CHIEF — ILLUSTRATIONS DIVISION • JAMES A. STRINGHAM

Kudos to several who furnished photos for this chapter: *John Aquilante, A. Gutierrez* (the cover), *Tom McCauley, Tiny Provizer* and *Eric Hoffman*. Also Eric provided reams of material on which SOS COAST GUARD was based. SOS (feature version) will be shown at HOUSTONCON '71. ***Malcomson and Stringham had their biggest challenge in illustrating Bill Cline's story—and agony in limiting the selection to six. To make room for Bill's article, ZORRO RIDES AGAIN, CHAPTER 13 and PREVUES have been postponed. ***Without the help of *C. M. "Parky" Parkhurst,* and a "friend" who prefers to remain nameless, THE PAINTED STALLION would never have seen print. We were lacking important info needed for accuracy. One day before it was decision time for substituting another serial, "Parky" was successful in securing a copy of the cutting continuity and sending us the pages we required via special delivery so we could write the story. A genuine cliff-hanger. ***See you at HOUSTONCON '71.

— BOB MALCOMSON

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